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Welcome and Thank You

Dear friends,

You have been an enthusiastic and generous audience this season, and I want to thank you for the extraordinary support you give to the Handel and Haydn Society. This weekend brings a creative foray into unexplored repertoire for H&H. It also provides us with an opportunity to partner with the Museum of Fine Arts, and I want to extend my gratitude to Malcolm Rogers and his team for providing their expertise and allowing us to connect masterpieces by El Greco and Peter Paul Rubens to those of Tomás Luis de Victoria and Francis Poulenc.



Now is the ideal time to renew or secure your subscription for our 2011–2012 Season. We have already received an enthusiastic response from many patrons, so please do not delay in ordering to obtain the best seats. Harry Christophers has carefully crafted a season balanced with a wide variety of repertoire performed by prestigious artists and new talent sharing the stage with our musicians.

Handel and Haydn is the oldest music organization in continuous existence in the US, and we are currently planning for our Bicentennial in 2015. We are seeking your input regarding the repertoire and events you'd like to see throughout the celebration. We are also interested in hearing about your personal connections through family members or ancestors who might have been active at H&H during its rich history. Do not hesitate to email us at info@handelandhaydn.org if you wish to share any story or idea.

This year is also significant: it marks the 25th Anniversary of our Education Programs. H&H reaches 10,000 children annually through Vocal Quartet School Visits, the Vocal Apprenticeship Program, the Collaborative Youth Concerts, and the High School Soloists program. I encourage you to view the video we recently produced on our Education Programs on our website at handelandhaydn.org/education.

Again, our deepest gratitude for your active participation in the life of the Handel and Haydn Society.

Marie-Hélène Bernard, Executive Director & CEO

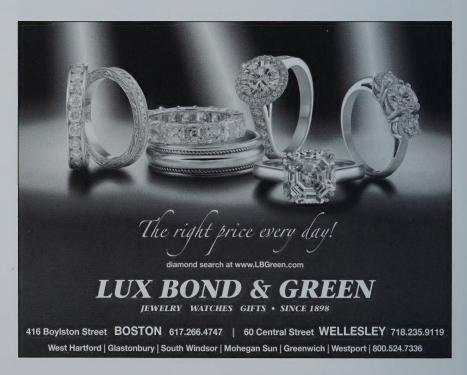


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Handel and Haydn Society

Founded in 1815, the Handel and Haydn Society is America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Its Chorus and Period Instrument Orchestra are internationally recognized in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the composer's time. Under Artistic Director Harry Christophers' leadership, the Society's mission is to perform Baroque and Classical music at the highest levels of artistic excellence and to share that music with as large and diverse an audience as possible.

Handel and Haydn has an esteemed tradition of innovation and excellence, which began in the 19th century with the U.S. premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's *Requiem*, and Bach's Mass in B Minor and *St. Matthew Passion*. Today, the Society is widely known through its subscription concerts, tours, radio broadcasts, and recordings. Its first recording with Harry Christophers, Mozart's Mass in C Minor, was released in September 2010, and will be followed by Mozart's *Requiem* in September 2011. These are the start of a series of live commercial recordings leading to the Society's Bicentennial.

The 2010–2011 Season marks the 25th Anniversary of Handel and Haydn's Karen S. and George D. Levy Educational Outreach Program. This award-winning program reaches 10,000 children throughout Greater Boston, mostly in underserved communities.

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Harry Christophers, Artistic Director

Harry Christophers was appointed Artistic Director of the Handel and Haydn Society in 2008 and began his tenure with the 2009-2010 Season. He has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and the Society have since embarked on an ambitious artistic journey that begins with the 2010-2011 Season with a showcase of works premiered in the United States by the Society over the last 195 years, and the release of the first of a series of recordings on CORO leading to the Society's Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th century music. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. He has recorded close to 100 titles for which he has won numerous awards,

including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009 he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Harry Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields and the Orquestra de la Comunidad de Madrid.

In October 2008, Harry Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. Most recently, he was elected an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama.

Program



Friday, April 1, 2011 at 8pm Saint Cecilia Church

Saturday, April 2, 2011 at 8pm Sunday, April 3, 2011 at 3pm *Memorial Church at Harvard University*

Harry Christophers, conductor

Tristis est anima mea

Salve Regina	Plainsong		
Magnificat Primi Toni	Tomás Luis de Victoria (1548-1611)		
O vos omnes	Victoria		
from Quatre motets pour un temps de pénitence Timor et tremor Vinea mea electa	Francis Poulenc (1899-1963)		
Litaniae Beatae Mariae	Victoria		
INTERMISSION			
Salve Regina	Poulenc		
Nigra sum sed formosa	Victoria		
Exultate Deo	Poulenc		
Vidi speciosam	Victoria		
from Quatre motets pour un temps de pénitence Tenebrae factae sunt	Poulenc		

Salve Regina

Victoria

The Handel and Haydn Society Chorus is sponsored by Mary & Sherif Nada.

Harry Christophers' appearance is sponsored by Stephen Morrisey (Friday) and Emily F. Schabacker (Sunday).



The Handel and Haydn Society is grateful to Malcolm Rogers and his team at the Museum of Fine Arts for their expertise and support of this program.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

The program runs for approximately one hour and 50 minutes, including intermission.

The audience is respectfully asked to turn off all cell phones and audible devices during the performance.

Up Next:



April 29 at 8pm May 1 at 3pm Symphony Hall

See page 26 for all upcoming concerts.

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Conductor's Note

Victoria and Poulenc are two composers that have fascinated me ever since my university days. Although separated by four centuries, the similarity between them is almost uncanny. They both have a perspective on sacred music that is both intensely personal but also immediate in its expression, yet ultimately their musical language is completely different.

Like Palestrina, Victoria is a master craftsman, but he is more than that — he brings to his music qualities which one simply does not find in other composers of his era. Scholar, mystic, priest, singer, organist, and composer — he is six persons all rolled into one. He knew how to write for voices, how to explore subtleties of chording, and when to pick out a particular vocal part for total expression.

Victoria devoted his whole life to the service of God, whereas although Poulenc was born into the Catholic faith, he did lapse during the First World War. The death of a very close friend in a car crash in 1936 had a devastating effect on Poulenc. He sought solace in a pilgrimage to the holy shrine of the *Vierge Noire* at Rocamadour and, as a result, he returned to his faith and proceeded to compose sacred music in a style so personal and unique that it makes him stand out among other twentieth-century composers. Claude Rostand said of him: "In Poulenc there is something of the monk and something of the rascal."

I have no doubt Poulenc's choral music is heavily influenced by the likes of Victoria, but his is homophonic while Victoria's is polyphonic.

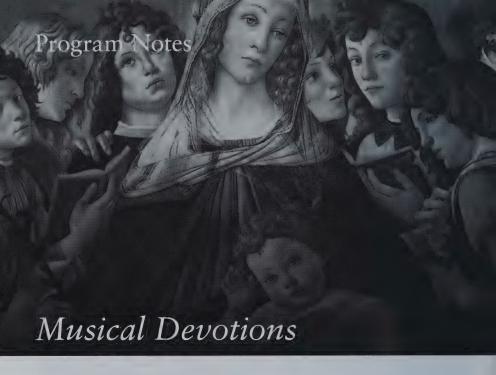
Nevertheless, in both I am sure you will detect a very personal mysticism.

-Harry Christophers



WATCH ONLINE

See Artistic Director Harry Christophers talk about *Harry's Vocal Voyage* at www.handelandhaydn.org.



The composers on today's concert, sixteenth-century Spanish composer Tomás Luis de Victoria (1548–1611) and twentieth-century French composer Francis Poulenc (1899–1963), seem to have little in common. Their music, however, unites them not only in the choice of texts but also in the powerful musical expression of that text reflecting a restraint that, at times, feels as if it is on the verge of uncontainable emotion.

Opening the concert is the plainsong or chant *Salve Regina*. The Blessed Virgin Mary has always been an important figure in the Roman Catholic Church and the *Salve Regina* is one of four hymns written in her honor. St. Jerome (340/2–420) suggested that

Mary was the mother of the human race and records indicate that feasts in her honor were being celebrated as early as the fifth century. By the eleventh century, Marian devotion was an important aspect of worship. Images of Mary abounded in painting, sculpture, and literature as Mary's religious image (purity, intercessor) became conflated with secular images of beauty and love. Salve Regina is found in a manuscript from the twelfth century and while there are several possibilities, the composer's identity cannot be determined definitively. The composer of this chant created a flowing single-melody hymn that, beginning in the thirteenth century, was incorporated into the evening devotions of the numerous societies dedicated to Mary. By the fifteenth century, there

WATCH ONLINE

See Teresa Neff's video program notes for Harry's Vocal Voyage at www.handelandhaydn.org. were Salve confraternities named for the plainsong hymn. Composers were often members of these societies; there are over 127 polyphonic settings of this hymn from the fifteenth and sixteenth centuries.

Victoria was an organist, singer, and one of the greatest composers of the Renaissance. His early music training took place in Spain; he then went to the Jesuit Collegio Germanico in Rome as a singer in 1565. He took minor orders and was ordained a lay priest in 1575. He remained in Rome for more than twenty years, teaching, composing, and publishing. He probably studied with Giovanni Palestrina (1525/6-1594), whose controlled use of dissonance was considered the epitome of Italian sacred music in the sixteenth century. Victoria wrote of his wish to return to Spain in a dedication to King Philip II published in 1583. His request did not go unnoticed; Victoria was named chaplain to Dowager Empress Maria, sister of King Philip II in 1587. After her death in 1603, Victoria became organist of the chapel, which allowed him time to oversee publication of his works and travel. Victoria, who wrote only sacred music, is the only composer known to have matched Palestrina in technique and even surpass him in his variety of expression.

In Victoria's setting of Salve Regina (1576) eight voices are grouped into two choirs that sing in alternation. The choirs join together at the text "Eia ergo" and again at "O clemens." Here Victoria uses long-note values to create a sense of musical expansion and entice our sense of expectation.



Vocal Polyphony

Composers in the Renaissance often set the same sacred texts in multiple ways; therefore, the number of voice parts is often used to distinguish the compositions. For example, on today's program, Victoria's Salve Regina à 8 denotes a work for eight voice parts on the Marian hymn Salve Regina. Vocal ranges can be thought of as divisions of high and low: the higher range generally associated with female singers and the lower range associated with male singers. Each of these can be subdivided into higher and lower ranges, creating the vocal ranges from highest to lowest: soprano, alto, tenor, bass.

The terms are derived from Latin:

Soprano

from supra meaning "above" or "over"

Alto

from *altus* meaning "high" (originally in relation to the tenor)

Tenor

from tenere meaning "to hold"

Bass

from bassus meaning "low"

Two Worlds

- 1548 Tomás Luis de Victoria born in Avila
- 1556 Beginning of the reign of Philip II of Spain
- 1561 Philip II declares Madrid the capital of Spain
- 1565 St. Augustine, Florida, the oldest permanent European settlement in the United States, established by Spanish expedition
- 1587 Victoria returns to Spain after living in Italy for about 22 years
- 1588 Spanish Armada (130 ships. 30,000 men) sets sail for England. It will be defeated by England
- 1597 View of Toledo by Spanish artist El Greco (1541–1614)
- 1599 Diego Rodriguez de Silva Velazquez (d.1660), Spanish painter of Portuguese ancestry, born
- 1604 Miguel de Cervantes (1547–1616) publishes the first part of *Don Quixote de la Mancha*
- 1899 Francis Poulenc born in Paris
- 1913 Marcel Proust (1871–1922) publishes the first volume of *Remembrance of Things Past*
- 1914 World War I begins and Germany invades France
- 1918 Poulenc serves in the French military
- 1921 Poulenc travels to Vienna to meet Schoenberg
- 1950 French Foreign Minister Robert Schuman (1886–1963) introduces the idea of a European Union
- 1954 Chapel of Notre-Dame-du-Haut by Le Corbusier (1887–1965) is completed
- 1958 Charles de Gaulle (1890–1970) establishes the Fifth Republic
- 1963 Poulenc dies in Paris

The Litanniae Beatae Mariae (1583) also features eight voices divided into two choirs singing antiphonally. Victoria uses the traditional litany structure beginning with the Kyrie, followed by supplications with the response "ora pro nobis" and concluding with the Agnus Dei.

The text for the *Magnificat*, or canticle of the Virgin, is from the Gospel of Luke in the New Testament and is Mary's response to the news that she will be the mother of Jesus. The text contains ten verses plus the Doxology (a short concluding prayer giving glory to God). In his *Magnificat primi* toni (1600) for eight voices, Victoria uses voice pairs, imitation, and homophony in multiple voice combinations to convey the sincerity and importance of this text exquisitely.

Nigra sum and Quam pulchri sunt are settings of texts taken from the Song of Songs. Some of the most sensual texts in the Old Testament, in Victoria's time they were often associated with the Virgin Mary. Victoria begins Nigra sum (1576) with a long-short-long rhythmic pattern that reflects the natural accents of the text. This rhythmic pattern acts as a unifying feature even as the chordal (vertical) alignment of the voices in the opening of the motet changes to a contrapuntal (horizontal) texture. In the four-voiced motet Quam pulchri sunt (1572), Victoria pairs the vocal lines, weaving the polyphony in a continually changing pattern.

In *O vos omnes*, time itself seems to be suspended. The intimate feeling of the text is conveyed brilliantly through the carefully controlled textures and text

painting. This sense of intimacy and musical spaciousness emerges in all of Victoria's polyphonic settings. In the works on today's concert, the profound, even austere settings retain a feeling of personal expression through Victoria's use of polyphony, homophony, and imitation. Particular words are highlighted through subtle text painting techniques such as the rising line on the word "ascendentum" in the motet Vidi speciosam.

More than 300 years later, Francis Poulenc (1899–1963) evoked a similar sense of intimacy and personal reflection with his Quatre motets pour un temps de pénitence, composed between 1938 and 1939. A turning point in his output, these motets are part of the composer's return to Catholicism that was precipitated by the tragic death of his friend Pierre-Octave Ferroud in a car accident on August 17, 1936. Concerning this time in his life Poulenc wrote: "Thinking about the frailty of the human condition, I was once again attracted to the spiritual life. Rocamadour [pilgrimage site of the Black Virgin, a sculpture of the Virgin from black wood] served to lead me back to the faith of my youth."

Poulenc explained that the *Quatre* motets "are as realistic and tragic as an Andrea Mantegna painting." Mantegna, who worked in the late fifteenth and early sixteenth centuries, combined realism with artistic manipulation of perspective, creating heart-wrenching effect. Using texts for Lent, Poulenc's settings paint vivid scenes with precision and contrasts that resonate with the

fervor of private prayer. The text for the last motet relates Christ's words in the Garden of Gethsemane. It is a text of separation, sorrow and abandonment that Poulenc expresses with precision coupled with his personal sense of tone color. The opening lines are set as a solo; Poulenc then uses a different combination of voices to portray Jesus' request to "Stay and watch with me". This is contrasted starkly with the next section ("vos fugam capietis") which depicts the frantic flight of the disciples when Jesus is arrested.

Poulenc's setting of *Salve Regina* for four unaccompanied voices was composed in 1941. In its use of dissonance, it may be described as modern, yet the movement to consonance at the end of each distinct phrase evokes a sense of the past. Twice Poulenc briefly breaks the homophonic texture that predominates this motet. The first is at "*Et Jesum*" and the second time is the final line of text. The last phrase "o dulcis virgo" is repeated several times as an enduring personal invocation.

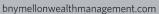
It is this sense of profound personal expression which ultimately connects the music of Victoria and Poulenc. Despite being separated by hundreds of years, the clarity in the writing and the overall purity of sound that encompasses this music resonates no matter the century.

Program notes prepared by Teresa M. Neff, Ph.D. 2010–2011 Historically Informed Performance Fellow



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Bicentennial Beat: From the Archives

Below: Detail of a calendar featuring music classes at H&H, circa 1841.

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IN THE HANDEL AND HAYDN SOCIETY'S

ANNUAL COURSE OF MUSICAL INSTRUCTION,

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Hours.	Tuesday. Aug. 17th.	Wednes'y. 18th.	Thursday, 19th.	Friday, 20th.	Saturday, 21st.	Monday, 23d.	Tuesday, 24th.	Wednes'y. 25th.	Thursday, 26th.	Friday. 27th.	}
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( 9 ( to ( 10.		Practice of Psalmody, &c G. J. Webb.	66	"	66	cc	66	66	66	**	}
10 to 11.	Lecture on Elementary Teaching. J.F.Warner	Lecture on Harmony G. J. Webb.	۲,	66	66	66	66	66	66	66	
11 to 12.	Practice on Psalmody & Chanting. G. J Wetb		Convention.	66	6 Si	46	66	"	6.6	66	No.
12 to 1.	Lecture on Harmony. G. J. Webb.		Convention.	66	66	66	66	66	66	66	
3 to 4.	Glee Singing G J. Webb	: 66	Lecture on Æsthetics J. F. Warner	"	• •	66	Lecture on the Piano- forte. H. Greatorex	Lecture by Mr Hayward	Lecture on Instruments. G. J. Webb.		}
4 to	Lecture on the Voice.	66	BC BC	"	Solo Singing	66	66	66	Lecture by		{

"Among my earliest recollections, nothing impressed me more than seeing members leave their seats at rehearsals in the old Boylston Hall, and retire down the little narrow and steep stairs on either side of the organ, to refresh the inner man. The process was called 'tuning;' and the members, while engaged in the laborious effort to master Handel's difficult choruses, found it necessary to 'tune' quite often during a rehearsal."

-A member of the Society from 1851, on the topic of drinking at rehearsal

SEE IT ONLINE

Learn more about the Society's rich history through an interactive Bicentennial timeline at www.handelandhaydn.org.

# Handel and Haydn Society Musicians

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John Finney

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Jessica Cooper Cassandra Extavour Jill Malin Sonja DuToit Tengblad Erika Vogel Brenna Wells

#### Alto

Mary Gerbi Catherine Hedberg Margaret Lias Thea Lobo Miranda Loud Emily Marvosh

#### **Tenor**

Matthew Anderson Randy McGee David McSweeney Stefan Reed

#### Bass

Bradford Gleim
Paul Guttry
John Proft
Donald Wilkinson

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# Program Texts

# Plainsong: Salve Regina à 8

Salve Regina, Mater Misericordiae: Vita, dulcedo, et spes nostra, salve. Ad te clamamus, exsules filii Evae, Ad te suspiramus, gementes et flentes, in hac lacrimarum valle. Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte. Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium, ostende, O clemens, O pia, O dulcis Virgo Maria.

Hail, Queen, mother of mercy: our life, our sweetness and hope, hail. To thee we cry, the banished ones, children of Eve. To thee we send up our sighs, mourning and weeping in this vale of tears. Thou, therefore our advocate, turn thine eyes of mercy towards us. And show us Jesus, blessed fruit of thy womb, after this our exile. O kind, O merciful, O sweet Virgin Mary.

# Victoria: Magnificat Primi Toni

Magnificat anima mea Dominum et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna qui potens est, et sanctum nomen eius. Et misericordia eius a progenie in progenies timentibus eum. Fecit potentiam in brachio suo; dispersit superbos mente cordis sui. Deposuit potentes de sede et exaltavit humiles. Esurientes implevit bonis et divites dimisit inanes. Suscepit Israel puerum suum recordatus misericordiae suae, Sicut locutus est ad patres nostros, Abraham et semini eius in saecula. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

My soul doth magnify the Lord and my spirit hath rejoiced in God my Savior. For He hath regarded the lowliness of His handmaiden: for, behold, from henceforth all generations shall call me blessed. For He that is mighty hath done great things to me. And His mercy is from generation unto generation, unto them that fear Him. He hath showed the strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat and exalted the humble. He hath filled the hungry with good things, and the rich He hath sent empty away. He hath received Israel, His servant, being mindful of His mercy. As He spoke to our forefathers, to Abraham and his seed for ever. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now and ever shall be, world without end. Amen.

#### Victoria: O vos omnes

O vos omnes qui transitis per viam, attendite et videte si est dolor similis sicut dolor meus. Attendite universi populi et videte dolorem meum. O all ye who pass by the way, stop and see if there be sorrow like unto my sorrow. Watch, all ye people, and see my sorrow.

## Poulenc: Timor et tremor

Timor et tremor venerunt super me, et caligo cecidit super me. Miserere mei, Domine, miserere mei, quoniam in te confidit anima mea. Exaudi, Deus, deprecationem meam, quia refugium meum es tu et adjutor fortis. Domine, invocavi te, non confundar.

Fear and trembling came over me, and darkness fell over me. Have mercy on me, O Lord, have mercy on me, for my soul trusts in you. Hear, O God, my prayer, for you are my refuge and my strong helper. Lord, I have called upon you, I shall not be confounded.

#### Poulenc: Vinea mea electa

Vinea mea electa, ego te plantavi: Quomodo conversa es in amaritudinem, ut me crucifigures et Barrabam dimitteres? Sepivi te, et lapides elegi ex te, et œdificavi turrim. O vineyard, my chosen one, I planted thee: how is thy sweetness turned into bitterness, to crucify me and take Barabbas in my place? I protected thee, I took the hard stones away from thy path, and built a tower in thy defense.

## Victoria: Litaniae Beatae Mariae

Kyrie, eleison, Christe audi nos, Christe exaudi nos. Pater de caelis Deus, miserere nobis. Fili Redemptor mundi Deus, miserere nobis. Spiritus Sancte Deus, miserere nobis. Sancta Trinitas unus Deus, miserere nobis. Sancta Maria. ora pro nobis. Sancta Dei Genitrix, ora pro nobis. Sancta Virgo virginum, ora pro nobis. Mater divina gratiae, ora pro nobis. Mater purissima, ora pro nobis. Mater castissima, ora pro nobis. Virgo veneranda, ora pro nobis. Virgo praedicanda, ora pro nobis. Causa nostra laetitiae, ora pro nobis. Stella matutina, ora pro nobis. Salus infirmorum, ora pro nobis. Paradisus voluptatis, ora pro nobis. Desiderium collium aeternorum.

Lord, have mercy on us. Christ, hear us. Christ, graciously hear us. God the Father of Heaven, have mercy on us. God the Son, redeemer of the world. have mercy on us. God the Holy Ghost, have mercy on us. Holy Trinity, one God, have mercy on us. Holy Mary, pray for us. Holy Mother of God, pray for us. Holy Virgin of virgins, pray for us. Mother of divine grace, pray for us. Mother most pure, pray for us. Mother most chaste, pray for us. Virgin venerable, pray for us. Virgin renowned, pray for us. Cause of our joy, pray for us. Morning star, pray for us. Health of the sick, pray for us. Paradise of pleasure, pray for us. Longing for the Eternal

ora pro nobis. Regina Angelorum, ora pro nobis. Regina Patriarcharum, ora pro nobis. Regina Apostolorum, ora pro nobis. Regina Martyrum, ora pro nobis. Regina Confewworum, ora pro nobis. Regina Virginum, ora pro nobis. Regina Virginum, ora pro nobis. Regina Sanctorum omnium, ora pro nobis. Agnus Dei, qui tollis peccata mundi, parce nobis, Domine. Agnus Dei, qui tollis peccata mundi, exaudi nos, Domine. Agnus Dei, qui tollis peccata mundi, miserere nobis.

Hills, pray for us. Queen of Angels, pray for us. Queen of Patriarchs, pray for us. Queen of Apostles, pray for us. Queen of Martyrs, pray for us. Queen of Confessors, pray for us. Queen of Virgins, pray for us. Queen of all Saints, pray for us. Lamb of God, who taketh away the sins of the world, spare us, O Lord. Lamb of God, who taketh away the sins of the world, graciously hear us, O Lord. Lamb of God, who taketh away the sins of the world, have mercy on us.

# Poulenc: Salve Regina

Salve Regina, Mater Misericordiae: Vita, dulcedo, et spes nostra, salve. Ad te clamamus, exsules filii Evae, Ad te suspiramus, gementes et flentes, in hac lacrimarum valle. Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte. Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium, ostende, O clemens, O pia, O dulcis Virgo Maria.

Hail, Queen, mother of mercy: our life, our sweetness and hope, hail. To thee we cry, the banished ones, children of Eve. To thee we send up our sighs, mourning and weeping in this vale of tears. Thou, therefore our advocate, turn thine eyes of mercy towards us. And show us Jesus, blessed fruit of thy womb, after this our exile. O kind, O merciful, O sweet Virgin Mary.

# Victoria: Nigra sum sed formosa

Nigra sum sed formosa, filia Jerusalem: ideo dilexit me rex, et introduxit me in cubiculum suum; et dixit mihi: Surge amica mea et veni. lam hiems transiit, imber abiit et recessit. Flores apparuerunt in terra nostra. Tempus putationis advenit.

I am black but beautiful, a daughter of Jerusalem: for that the king chose me, and led me into his bedchamber; and he said to me: Rise up, my love, and come. For the winter has gone and is past. The flowers appear on our land. The time of pruning is at hand.

# Poulenc: Exultate Deo

Exsultate Deo, adjutori nostro: jubilate Deo Jacob. Sumite psalmum et date tympanum: psalterium jucundum cum cithara. Buccinate in neomenia tuba, insigni die solemnitatis vestrae.

Rejoice in God our helper: sing aloud to the God of Jacob. Take the psalm and bring hither the timbrel: the merry harp with the lute. Blow the trumpet in the new moon, even on our solemn feast day.

# Victoria: Vidi speciosam

Vidi speciosam sicut columbam ascendentem desuperivos aquarum: cuius inaestimabilis odor erat nimis in vestimentis eius. Et sicut dies verni circumdabant eam flores rosarum et lilia convallium. Quae est ista quae ascendit per desertum, sicut virgula fumi, ex aromatibus myrrhae et thuris?

I saw the spirit rising like a dove above the streams of water: it was clothed in fragrance of exceeding beauty - just as the days of spring are adorned with roses in flower and the lilies of the valley. Who is she who arises from the wilderness like pillars of smoke, perfumed with aromatic myrrh and frankincense?

## Poulenc: Tenebrae factae sunt

Tenebrae factae sunt, dum crucifixissent Jesum Judaei: et circa horam nonam exclamavit Jesus voce magna: Deus meus, Deus meus, ut quid me dereliquisti? Et inclinato capite, emisit spiritum. Exclamans Jesus voce magna ait: Pater, in manus tuas commendo spiritum meum. Et inclinato capite, emisit spiritum.

There was darkness over the earth when the Jews crucified Jesus: and about the ninth hour Jesus cried with a loud voice: My God, my God, why hast thou forsaken me? And He bowed His head and gave up the ghost. Jesus cried with a loud voice and said, Father, into thy hands I commend my spirit. And he bowed His head and gave up the ghost.

## Poulenc: Tristis est anima mea

Tristis est anima mea usque ad mortem: sustinete hic et vigilate mecum: nunc videbitis turbam quae circumdabit me. Vos fugam capietis, et ego vadam immolari pro vobis. Ecce appropinquat hora, et Filius hominis tradetur in manus peccatorum.

Sorrowful is my soul even unto death. Stay here, and watch with me: now you shall see the mob that will surround me. You shall take flight, and I shall go to be sacrificed for you. The time draws near, and the son of man shall be delivered.

# Victoria: Salve Regina

Salve Regina, Mater Misericordiae: Vita, dulcedo, et spes nostra, salve. Ad te clamamus, exsules filii Evae, Ad te suspiramus, gementes et flentes, in hac lacrimarum valle. Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte. Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium, ostende, O clemens, O pia, O dulcis Virgo Maria.

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# Art and Music

Philip III (reign 1598-1621) and his favorite, the Duke of Lerma, issued into early modern Spain a new style of grandeur, replacing the austerity of Philip II's taste. El Greco's stunningly original late work was created during this period. Fray Hortensio Félix Paravicino, depicted by El Greco in one of his most arresting portraits, was one of the most eloquent poets and orators of his generation. Paravicino, who was appointed royal preacher to Philip III in December 1617, held the MFA painting of 1609 in high regard. He wrote words of praise about it in a sonnet, which he addressed to the painter. And according to contemporary sources, he kept this portrait in his cell. A strong religious sentiment, in which the cult of saints played a key role, characterized most of the Spanish art and culture of the time. In his late painting of St. Catherine, El Greco's mannered expressivity reached new heights. The remarkable sky behind the saint seems to mirror her emotional self-sacrifice, while the patch of dark blue that has opened in the clouds creates for her a natural halo.

–Ronni Baer William and Ann Elfers Senior Curator of European Art Museum of Fine Arts, Boston



Fray Hortensio Félix Paravicino
El Greco (Domenikos Theotokopoulos)
(Greek (active in Spain), 1541–1614)
1609
Oil on canvas
Museum of Fine Arts, Boston. Isaac Sweetser Fund
Photograph © Museum of Fine Arts, Boston

Both paintings are on view at the William I. Koch Gallery at the Museum of Fine Arts, Boston.

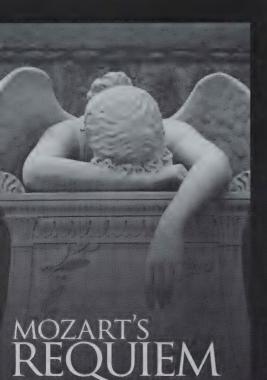


Saint Catherine
El Greco (Domenikos Theotokopoulos)
(Greek (active in Spain), 1541–1614)
1610–14
Oil on canvas
Museum of Fine Arts, Boston. Bequest of William A. Coolidge
Photograph © Museum of Fine Arts, Boston



For me, the term "art" encompasses more than just music. Visiting the MFA and seeing these works which were painted around the same time that Victoria was composing makes a conductor and a listener gain a deeper understanding of both the music and the paintings. I also have no doubt that when Poulenc was writing his motets he conceived them as a painter would his canvas. The use of striking brush strokes applies as much to the music of Victoria and Poulenc as to the paintings of El Greco.

-Harry Christophers



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Mozart: Piano Concerto No. 22 Mozart: Symphony No. 40

## Pergolesi Stabat Mater

Fri, Oct 28 at 8pm Sun, Oct 30 at 3pm Jordan Hall

Rinaldo Alessandrini, conductor and harpsichord Liesbeth Devos, soprano Emily Righter, mezzo-soprano

Pergolesi: *Stabat Mater* Pergolesi: *Salve Regina* 

## Handel Messiah

Fri, Dec 2 at 7.30pm Sat, Dec 3 at 3pm Sun, Dec 4 at 3pm Symphony Hall

Harry Christophers, conductor Sarah Coburn, soprano Lawrence Zazzo, countertenor Tom Randle, tenor Tyler Duncan, bass

# Order forms available at the Patron Information Table in the Lobby.

Partial programs listed. For full program order and information, visit handelandhaydn.org.

## A Bach Christmas

Thu, Dec 15 at 8pm Sun, Dec 18 at 3pm Iordan Hall

Steven Fox, conductor

J.S. Bach: Cantata 133

J.S. Bach: Canatata V from Christmas Oratorio

#### Classical Salon

Fri, Mar 9 at 8pm at Jordan Hall Sun, Mar 11 at 3pm at Sanders Theatre

Rob Nairn, leader

Mozart: Flute Quartet No. 1 Schubert: Piano Trio No. 1 Dragonetti: Quintet in C

## Vivaldi The Four Seasons

Fri, Jan 20 at 8pm Sun, Jan 22 at 3pm Symphony Hall

Harry Christophers, conductor Aisslinn Nosky, violin

Vivaldi: *The Four Seasons*J.C. Bach: Symphony, Op. 6, No. 6

#### Bach St. Matthew Passion

Fri, Mar 30 at 7.30pm Sun, Apr 1 at 3pm Symphony Hall

Harry Christophers, conductor James Taylor, Evangelist Matthew Brook, Christus Gillian Keith, soprano Monica Groop, mezzo-soprano Jeremy Budd, tenor Stephan Loges, bass

#### Beethoven Eroica

Fri, Feb 17 at 8pm Sun, Feb 19 at 3pm Symphony Hall

Jean-Marie Zeitouni, conductor

Beethoven: *Egmont* Overture Haydn: Symphony No. 48, *Maria Theresia* Beethoven: Symphony No. 3, *Eroica* 

## Mozart Coronation

Fri, Apr 27 at 8pm Sun, Apr 29 at 3pm Symphony Hall

Harry Christophers, *conductor* Rosemary Joshua, *soprano* Paula Murrihy, *alto* Thomas Cooley, *tenor* Sumner Thompson, *bass* 

Haydn: Symphony No. 85, *La reine* Mozart: Coronation Mass

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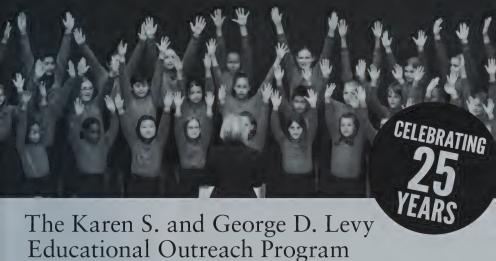
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   with musicians, and learn music theory.
- The **Vocal Quartet** visits schools with original presentations developed to teach music history in an entertaining, age appropriate way.
- Collaborative Youth Concerts bring singers from different high schools together to perform in their home communities alongside Handel and Haydn Society musicians.
- Coaching and Masterclasses led by musicians and conductors of the Handel and Haydn Society are offered to high school choirs and soloists as well as college ensembles.

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## April 12 at 6.30pm

Youth Chorus at Boston American Choral Directors Association "Big Sing" Festival Saint Cecilia Church, Boston \$1 General Admission

## May 16 at 7.30pm

VAP Choral Ensembles Spring Concert Boston Latin School \$5 General Admission

## June 15 at 7.30pm

VAP Soloists Spring Recital Williams Hall, NEC Free Admission

For more information, please contact Director of Education Robin Baker at 617 262 1815, x126, or rbaker@handelandhaydn.org.

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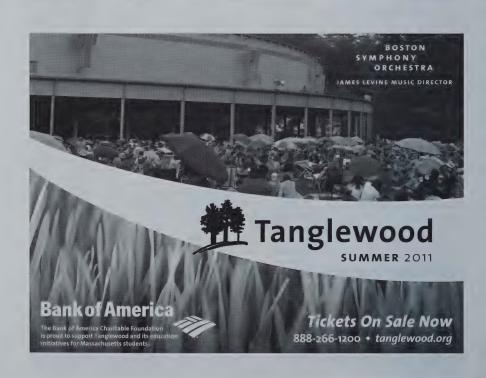
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#### 1815 Society

Thank you to the following members of Handel and Haydn's 1815 Society, who have included the organization in their estate plans. Planned gifts make a lasting difference, while meeting individual financial and philanthropic goals.

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Handel and Haydn Society gratefully acknowledges the following organizations for their support through matching gift contributions. To see your company's name listed here, please contact your Human Resources office for information about their matching gift program, as it may match your donation to the Society's Annual Fund, possibly doubling the value of your gift.

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# Handel and Haydn General Information

Horticultural Hall 300 Massachusetts Ave Boston, MA 02115 www.handelandhaydn.org info@handelandhaydn.org 617 262 1815

#### **Box Office**

Hours: Mon-Fri, 10am-6pm

Phone: 617 266 3605

Web: tickets.handelandhaydn.org
Email: boxoffice@handelandhaydn.org

#### **Group Sales**

Groups of 10 or more save 20%. Email boxoffice@handelandhaydn.org or visit www.handelandhaydn.org and click Groups.

#### **Pre-concert Conversations**

Handel and Haydn Society offers lively Pre-concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes. Space is limited, arrive early.

This season, the series is led by 2010–2011 Historically Informed Performance Fellow Teresa Neff, who teaches at the Massachusetts Institute of Technology and The Boston Conservatory.

Pre-concert Conversation Locations:

#### Symphony Hall:

Cabot-Cahners Room (1st Balcony Lounge)

#### Jordan Hall and Sanders Theatre:

Inside the concert hall

Saint Cecilia Church:

Sanctuary

Memorial Church at Harvard:

Pusey Room

#### **Connect with the Society**

facebook.com/handelandhaydn

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www.handelandhaydn.org

#### Merchandise

Handel and Haydn offers gift items and recordings featuring the Society as well as guest artists throughout the season. Your purchases assist with funding our education and artistic programming.

Shop Locations:

#### Symphony Hall:

Massachusetts Avenue Lobby

#### Jordan Hall:

Orchestra level near the coat room

#### Sanders Theatre:

Memorial Transept outside the theatre

#### Saint Cecilia Church:

Narthex at Belvedere Street entrance

#### Memorial Church at Harvard:

Narthex at main entrance

Merchandise is also available online at www.handelandhaydn.org/shop.

#### FRIDAY, APRIL I

## Saint Cecilia Church Information

#### For patrons with disabilities

Saint Cecilia Church is wheelchair accessible. The elevator is accessible to the right of the Belvedere Street entrance. For those patrons who require accessible facilities, please take the elevator to the ground level for alternative accommodations.

#### Large print program notes

are available at the Patron Information table in the narthex.

#### Late seating

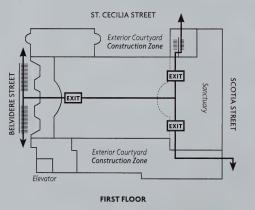
Those arriving late or returning to their seats will be seated at a convenient pause in the program.

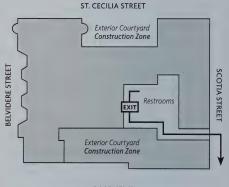
#### Ladies' rooms

Located in the basement of the church.

#### Men's rooms

Located in the basement of the church.





BASEMENT

#### In case of emergency

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.

#### SATURDAY, APRIL 2 & SUNDAY, APRIL 3

## Memorial Church Information

#### For patrons with disabilities

Saint Cecilia Church is wheelchair accessible. The elevator is accessible in the rear of the Sanctuary.

#### Large print program notes

are available at the Patron Information table in the narthex.

#### Late seating

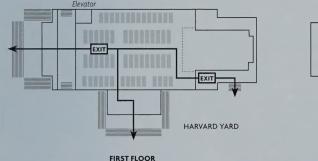
Those arriving late or returning to their seats will be seated at a convenient pause in the program.

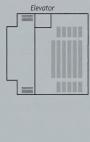
#### Ladies' rooms

Located in the basement of the church.

#### Men's rooms

Located in the basement of the church.





BALCONY

#### In case of emergency

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.

# Handel and Haydn Society Administration

Marie-Hélène Bernard......Executive Director/CEO

#### **Artistic and Education**

Ira Pedlikin	Director of Artistic Planning
Robin L. Baker	Director of Education
Jesse Levine	Personnel/Production Manager
	Music Librarian

#### **Development**

Emily A. Yoder	Assistant Director of Development
Trevor W. Pollack	Institutional Giving Manager
Sarah Redmond	Development Assistant

#### **Marketing and Audience Services**

Kerry IsraelDirector	of Marketing and Communications
Sue D'Arrigo	Senior Patron Services Manager
Kyle T. Hemingway	Creative Services Manager
Jonathan Carlson	Marketing Assistant
José Cuadra	Box Office Assistant
Julie Dauber	Box Office Assistant
Janet Bailey	Marketing Consultant
Nikki Scandalios	Public Relations Consultant

#### **Finance and Administration**

Clifford H. Rust Director of Finance and	Administration
Michael E. Jendrysik <i>Pr</i>	oject Manager
Mary Ellen Reardon Accou	nting Assistant

#### **Vocal Apprenticeship Program Conductors**

Lisa Graham	Young Women's Chorus
Joseph Stillitano	Young Men's Chorus
Heather Tryon	Youth Chorus & Singers

#### Interns

Ina Chu	David Elion
Laura Henderson	Alexis Schneider

Ropes & Gray, LLP	Counsel
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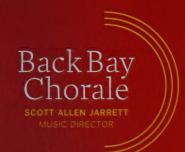
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Volunteers are essential to making our season a success. We frequently need help with mailings, concert operations, special events, and more.

To learn how to volunteer, please contact us at info@handelandhaydn.org or 617 262 1815. Ask for Ion Carlson.

#### **Attention Students!**

Internships are available year-round in Marketing, Development, and Box Office. Email your resume to michael@handelandhaydn.org.



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#### Rachmaninoff-Vespers

March 5: Emmanuel Church, 15 Newbury Sreet, Boston

#### Verdi-Requiem

May 14: Sanders Theatre, Cambridge



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